

Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

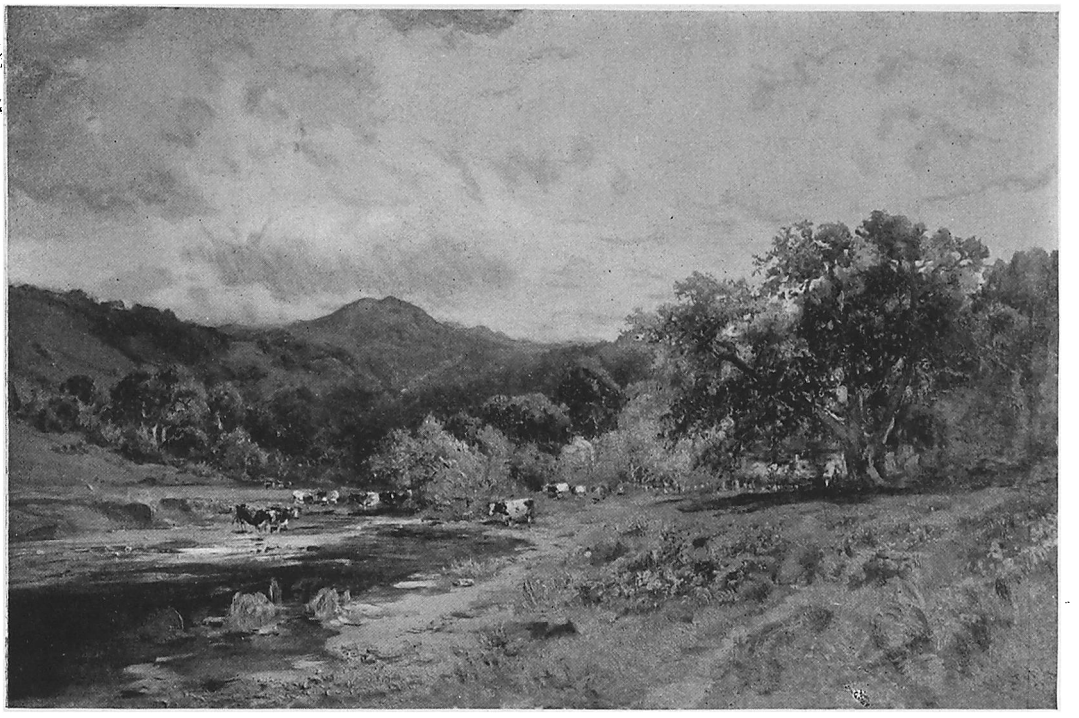
We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at http://about.jstor.org/participate-jstor/individuals/early-journal-content.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



THE YOUNG PRIESTESS —*Courtesy Thurber Art Gallery*
By W. A. Bouguereau



AFTER THE SHOWER
By William Keith

—Courtesy Thurber Art Galleries

Exhibitions at Chicago Galleries

By THE EDITOR

THE Thurber collections have recently been enriched with the three choice acquisitions herewith illustrated.

The Keith is quite a particular gem, rich and deep with those substantial qualities which declare the masterpiece. It belongs to his best period and is not characterized by such complete omission of detail as are some of the works of the last phase of his art. Here he achieves the golden mean between the too finished and the too loose. His cattle are indeed effective spots on his landscape, but they are not merely spots, being well enough drawn and modelled to stand closer inspection. This holds true for the general objectivity of his landscape for tree forms, hills and sky. Yet the picture is broadly painted with the bigness of a great art. Its composition is a delight and yet so unstrained as to make us feel that happy sense of having come upon nature in one of her loveliest aspects. The waters are limpid and clear with the mirrorlike liquid quality of still streams on a calm day. The sky is beautifully lofty and far away, softly luminous and inspirational. This is indeed one of those works of art which strike a perfect balance between all the noblest elements of great pictures. Perhaps its predominating characteristic is the sublime harmony between the various factors of great beauty which compose it.

The Diaz is notable for a curious oval of light touching leaves and branches that



FOREST AT FONTAINEBLEAU
By Diaz

—Courtesy Thurber Art Galleries

makes one feel as though looking into a woodland interior framed in a wreath. The delight of these illuminated spots contrasted against cool green shadows is a thing of art supreme, so purely aesthetic is it. That is not nature even though it is not untrue to her. This is the magic of man's fancy, that greatest of all phenomenon, a peep into someone's imagination, a land of dreams well ordered within the laws of loveliness. The delicate, intricate embroidery of brocade of the illuminated branches and leaves is most decorative in design, displaying a love of form for form's sake that is as rare as it is agreeable. One feels indeed that foliage is a most exquisite thing, as fine and as luxurious as flowers. The figures in these cool green deeps afford touches of color and life but the "immemorial trees," the woods, that were "man's first temples," remain still its theme and story. We thrill to all the fascination of the forest as we gaze into these shadowy mazes and watch the sunlight tip its beauties with a pale gold radiance. This is a picture to constantly awaken a feeling of reverence, for his art, for nature and for God. It is an invitation to worship as well as to relax and enjoy.

The Bouguereau is great in that it is so true a Bouguereau and in addition to this in its soft beauty of tone, the oystershell iridescence of the pearly greys and warm fawns of its background and the shimmering rose mauve of the draperies of this young priestess.

She looks at us with an inquiring face as though she would fathom the mysteries of this life if not of the world of things un-

seen. Hers is the intellectual type of girlhood, noble with that clean, white seriousness of extreme youth, the youth that lives in a world of ideals, and thinks according to principle before the sad and sordid knowledge of the world has chilled its enthusiasms. And yet there is a question in the deep eyes as though she perhaps wonders if the common joys of life may not surpass the delights of mystic communion with the land of the spirit. Is she some vestal Virgin, guarding the symbolic fires of the national hearth or is she a priestess of the Delphian oracle, the innocent instrument of occult forces or of cunning frauds? Who shall say? At any rate she is young and sweet and serious and so well painted that we discuss her as a real personality, not a mere picture. Indeed she can scarcely be thought of or recalled as a picture, but rather as some one we have seen if not known. Such is the wizardry of great realism in art. To Bouguereau one must indeed accord the palm of supremacy in accomplishing what he attempted. One may like or dislike his method, but to deny its success in recording his impressions is impossible.

These three canvasses in themselves constitute a store of treasure on which a gallery is to be congratulated. They will, in all probability, soon form part of various private collections for Chicagoans are not unappreciative of really good things.

* * *

CHICAGO Galleries are showing more than usual activity for this time of year and reporting better business than could be expected under war conditions. At Carson Pirie Scott's there is a steady interest in American art and constant demands for suitable works by local men. The public indeed seems to have become thoroughly familiar with the fact that such things are to be found here. The exhibitions of past seasons and the co-operation of the Art Institute have tended to establish these galleries as the clearing house for cotemporary painters.

Artists now seek Mr. Barrie with their canvases and leave in his care whatever they have on hand in the way of saleable pictures. This shows the confidence that has been established through fair and considerate treatment and constitutes an acknowledgment of the superior advantage to be derived through the co-operation of a large institution with its wonderful organization and thoroughly systematized business methods. Nothing indeed of greater tangible benefit can be achieved for art than to afford a steady demand for creditable works and this is exactly what Carson Pirie Scott and Company are well on the way toward accomplishing. One might remark too that no more practical method of elevating public taste and standards could be attempted than that of teaching people to spend their money for good pictures, thereby increasing the direct influence of art in the home.

A splendid representation of contemporary local art always prevails in these galleries but this is not all, for its collections comprise much that is of the highest character in the older schools. The success of this venture with American art has led collectors to place with them whatever of their treasures they wish to dispose of. Good things from collections dispersed in the settlement of estates also find their way here. In fact, the galleries have become a market for art and a place frequented by celebrities. Any afternoon one may be sure of meeting artists of note, collectors of influence, connoisseurs, writers, society leaders or grand opera stars in these galleries, drawn thither by their interests, tastes and inclinations, a distinction seldom enjoyed by an art department in such an establishment.

We illustrate three large and important paintings now hanging at Carson Pirie Scott's, each of which has its history and a most interesting one. The Keith is one

of the largest and most valuable on the market at present, in the best method of his most highly considered period. It has figured in prominent collections and is well known and highly regarded by critics.

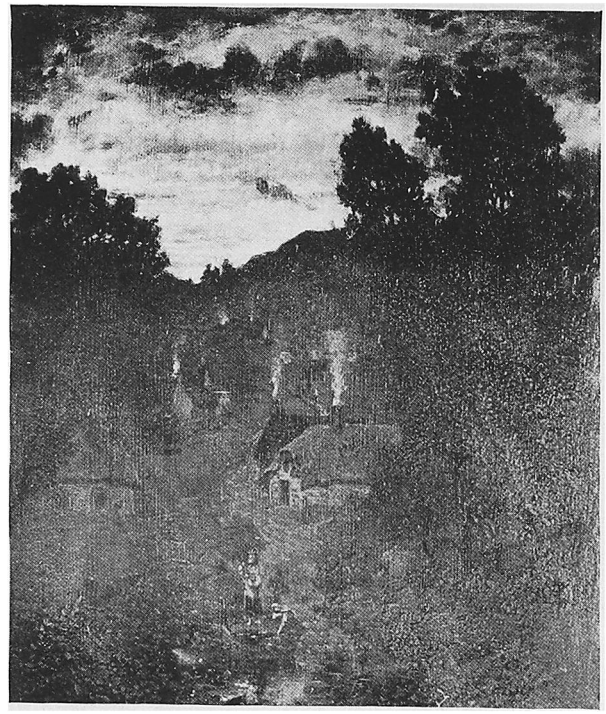
The McCord is a very impressive example of the genius of a man whose works are prized in this country. It has been privately owned by a millionaire connoisseur until quite recently and has the distinction of being a gold medal Salon picture.

The golden glow of its wide flung skies is of a hue similar to Turner. Its radiant mists and gently rippling water form an almost ethereal setting for the picturesque sailing vessels at anchor in the harbor. There is a something so much of the old school about this picture that one feels as if it were old and yet McCord is modern and his handling is poetic and suggestive to a degree. One would say that this picture belonged to a world school of which fine examples appear from time to time in all ages and countries, the school of truly great art.

The Rousseau, which we illustrate, though small, contains all the elements and qualities which have marked such of his masterpieces as have commanded stupendous prices on the market. Its sky reminds one of some of Blakelock's sunsets, though the technique is quite different. A brown shadowy mysterious picture, it is full of the fascination of things suggested rather than beheld. It seems to rise in different levels as though of an ascending hill. A wreath of smoke, a little flash of fire, small figures at a spring in the foreground, all set in motion trains of thought that carry half-told stories. The brilliant flame and orange of the sky above this scene of twilight amid mysterious groves is most effective. A Rousseau is something of a rarity upon the market and this one comes out of a collection assembled under the eye of one of the greatest living authorities upon art in our country today, by a client of his who himself possesses rare discrimination. The cu-



AT THE OPERA —*Courtesy Carson, Pirie, Scott & Co.*
By Boldini



AFTERGLOW —*Courtesy Carson, Pirie, Scott & Co.*
By T. Rousseau



IN THE WOODS
By William Keith

—Courtesy Carson, Pirie, Scott & Co.

rious fortunes of war bring this and the Boldini again to the market place and a treat they are to the eye of the connoisseur.

"At the Opera" is a lesson in portraiture which one wishes all painters could take to heart. It is a likeness—one cannot doubt that—of a woman who really lived and loved and laughed. Her coiffure, her costume are handled with minute realism. However, they do not dominate for her very character is there, too. And, best of all, head and bust are arranged to form a complete bit of decoration. She is not young—in her thirties, one would say—but she is fascinating. What life, what vivacity and sparkle! How lovely are her hands, how charming her smile. What a ripe capacity for life animates her! Yet, she is still a picture, good when viewed only from the standpoint of composition, line and color, an ornate object, a symbol of true beauty. Boldini indeed is esteemed by connoisseurs as one of the great masters of painting and by this example the opinion of these famous critics is well sustained.

A Delacroix completes this group, and such a Delacroix or such a picture one does not see often. An acknowledged master of color arrangement in this small canvas he surpasses himself, so brilliant yet exquisite are its contrasts and harmonies. Added to this it is marvelously well drawn and painted and the composition is a master stroke of design. Though small with three figures and a horse carefully executed in detail it is not hard, photographic, nor of the miniature type. It is sufficiently broad to indicate the genius of supreme good taste and to retain a certain poetic softness of textures.

These three last mentioned pictures should be seen by every connoisseur in Chicago and will not be seen by many before they disappear to new homes beyond the ken of the ordinary art lover for which reasons the public should early grasp its opportunity.

A Naegle which was one of the sensations of the World's Fair and sold for $10,000 is also to be seen at Carson Pirie Scott's. It has since been in the possession of an artist who had it over a large fireplace in his studio where it was tremendously effective. It is a beautiful piece of flesh painting, not too detailed or highly finished for artistic effect and the color arrangement of the background and surroundings sets off the figure like a pink pearl in a jewel case. The artist, who is famous as a portrait painter, regards this as the masterpiece of his most inspirational work and surely it is an unusually successful nude.



SUNSET ON THE PARET, ENGLAND
By George H. McCord

—Courtesy Carson, Pirie, Scott & Co.